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ABSTRACT

These articles focus on art as a component of interdisciplinary integration. (1) "Integrated Curriculum and the Visual Arts" (Anna Kindler) considers various aspects of integration and implications for art education. (2) "Integration: The New Literacy" (Tim Varro) illustrates how the use of technology can facilitate cross-curricular integration. (3) "Secrets in the Garden" (Gail Duthie) presents five lesson plans from a theme unit on food and botany. These link art, language arts, and science through hands-on science activities. (4) "Connecting Commonalities" (Sharon McCoubrey) gives a visual model, example, and explanation of what an integrated unit might look like. (5) "Integration" (Kit Grauer) presents further implications for the arts and integrated disciplines. (6) "Masks, an Integrated Theme Unit" (Pamela Wallis) includes lesson plans that involve art/language arts, music, movement, mime, social studies, and mathematics/science in the integrating theme. The last article (7) "Drawing in the Integrated Curriculum" (Bob Steele) presents drawing as a basic language and form of representation that has application in all subject areas. (MM)

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Integrating Art

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British Columbia Art Teachers Association

Volume 31 Number 1 May 1991 Journal Editor: Sharon McCoubrey

BCATA, Provincial Specialist Association of the BCTF
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INTEGRATING ART

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The BCATA Journal for Art Teachers is an official publication of the British Columbia Art Teachers' Association. The opinions expressed in the journal are those of the authors and do not necessarily reflect the views of the editors or the association.

ILLUSTRATION CREDITS

The elementary art works in this journal were created by the Grade 5 students taught by Marg Boyd at Quigley Elementary School in School District 23, Central Okanagan. The students were working with the theme The Environment when they drew these images.

The secondary art works in this journal were created by the students taught by Kathie Smith at Summerland Secondary School in School District 81, Summerland.

The picture on the cover of this journal was created by Carol Johnson, a student in the Education Program at Okanagan College.

EDITOR'S VIEW

The Year 2000 Programs have resurrected a topic already familiar to art education, that of INTEGRATION. As renewed attention is given to this structure of curriculum delivery, we may also encounter the words: interrelated, cross-curriculuar, interdisciplinary, or correlated.

Integration has a variety of applications in education. It can refer to the internal assimilation in the mind of the learner of what has been learned; or to the integration of special needs students into the regular classroom, or to the combining of the 4 areas of the Fine Arts; or to the joining of school life with the student's own life; or to the connections made between school and the community; or to the connecting of the various subject areas. This journal deals primarily with the latter application, interdisciplinary integration.

Do we want integration? Will it be beneficial to art education or will it be a distructive force? If one agrees with the philosophy of integration, how can it be put into practice? Are there different ways to implement integration? This journal offers discussions and examples that might provide some answers to these questions.

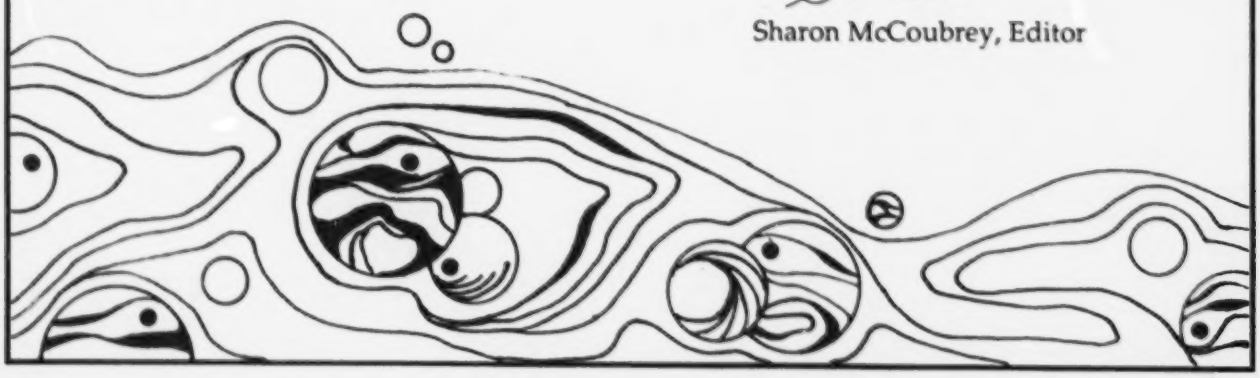
Anna Kindler and Kit Grauer prompt us to consider many different aspects of integration and its possible implications to art education. Tim Varro illustrates how the use of technology can facilitate cross-curriculuar integration. Connecting Commonalities suggests one option for implementing integration at all grade levels, including secondary school. Drawing, as Bob Steele explains, is a basic language and form of representation that has application in all subject areas.

Several specific examples of lesson plans from integrated theme units are provided by Ruth Duthie and Pam Willis.

I trust these examples and discussions will stir some thinking, broaden some perspectives, and stimulate some enthusiasm for yet another aspect of student learning and art education, that of INTEGRATION.

Sharon

Sharon McCoubrey, Editor



INTEGRATED CURRICULUM AND THE VISUAL ARTS

by: Dr. Anna M. Kindler

The Year 2000 Primary Program Foundation Document lists integration as one of the underlying principles of the curriculum. The concept of integration is seen as a means to promote learning in a holistic manner and to assure that the outcomes of the educational process constitute a meaningful whole. The integration is perceived as instrumental in assisting children to make bridges between the curriculum and life, as well as making connections across the curriculum. Before the Year 2000 mandate of curriculum integration can be implemented in a meaningful way, it is, I believe, necessary to clarify and reflect on several issues instrumental to the success of this approach.

First, it is imperative to define the meaning of the word "integration" in terms of educational practice. Second, it is necessary to carefully consider what constitutes the entities that are to be involved in the integration process. Third, it is useful to assess the state of readiness of teachers for the upcoming change, both in terms of attitudes and professional prepartion for adopting the integrated approach. Fourth, several questions about practicality, day to day teaching, and planning of integrated curriculum need to be answered. As a university art educator and art teacher who left the public school system less than two years ago, I will try in this article to address these questions both in the broad sense and in terms of how the possible answers bear on the practice of teaching and learning in art in elementary schools.

The definition of the concept of "integration" is important, as there is overwhelming evidence that this term lends itself to a variety of interpretations. Unfortunately, some of those interpretations can be very detrimental to the educational value and integrity of a curriculum. In the past, there have been many attempts to develop school programs around the idea of integration. Some date back to the Progressive era of 1920's - 1940's, some are as recent as five or ten years ago. In 1987, I conducted a study concerned with the topic of integration and the visual arts. I reveiwed over sixty articles describing what was labeled as integrated, interrelated, and multi-disciplinary programs. In most of those writings, I could easily find a rationale statement similar in nature to the one offered in the Year 2000 Document. However, the question of what integration means was rarely answered.

The Webster New Collegiate Dictionary includes several entries under the heading of integration. One of them defines integration as a process of "bringing together" two or more entities. I find this definition quite unsatisfactory in terms of its applicability to educational practice. As much as it implies combining two or more subject matter areas in a lesson or a unit of instruction, it does little in providing guidelines for what might happen within the new entity. According to that definition, a symbol for curriculum integration may be that of a happy couple holding hands together in a merry dance. It can, however, also be that of a snake swallowing a mouse. In both cases, the "bringing together" requirement is certainly fulfilled. Unfortunately, many of the programs experimented with in the past, mirrored the second image. It became almost a tradition that the visual arts were introduced into another subject matter area to reinforce or enhance learning in language arts, sciences, etc. The rationale for the inclusion of the arts was an extrinsic one, pointing to the usefulness of arts in other curriculum strands. The goals, objectives, and value of education in the arts seemed to be totally disregarded. The titles of some integrated programs, such as the Learning to Read

Through the Arts program, implied the servant role of the arts. It is not my intention to argue that art activities cannot or should not be employed to reinforce points made in other subject matter areas. It is rather to say that, for obvious reasons, the "snake and mouse" model is not the one to follow.

The same dictionary offers yet another definition of integration, which, when applied in educational practice, would help fulfill, in my opinion, the true expectations of the Year 2000 mandate. Integration is defined there as "incorporation as equals", or "bringing into common and equal membership". The acceptance of this definition allows for breaking away from the tradition of using the visual arts for some extrinsic purposes. It raises the status of the visual arts from that of a servant to that of a partner: the "dancing couple" model. The arts can still play a vital role in reinforcing learning in other areas. This time, however, learning in the arts is also being considered. This model of integration requires teachers to regard the educational objectives of all contributing domains in creating an integrated unit, or in lesson planning. It ensures that in addition to learning to read through the arts, students are also learning in the arts (maybe even learning about arts through reading?).

The definition of integration that implies true partnership of several curriculum domains requires specificiation of what is the content of each of the contributing parts. The mistreatment that the visual arts in schools have suffered from in the past is, I believe, partially due to the lack of consensus within the field, as well as the lack of understanding outside the field, about what constitutes art education. Therefore, it is imperative to clarify that art education is concerned with more than the development of creativity, self-expression, and artistic experimentaion; concepts which do not lend themselves to precise, clear-cut definitions. Specification of the goals, objectives, and content of art education is, in my opinion, a precondition for meaningful incorporation of the visual arts into other cirriculum strands.

The B.C. Art Curriculum Guides provide great help in clarifying those issues. The problem remains, however, how to spread the word across the teaching profession.? It is safe to assume that art teachers and art specialists are not only familiar with, but also competent to address in their teaching the many areas of art edcaution that lead to visual literacy, in terms of ability to actively participate in art as well as respond to it. However, will an art specialist always be present in planning integrated curriculum at both primary and intermediate levels?

This brings us to the consideration of the third point: Who will carry on the process of integration? Several scenarios can be conceived. The one that is closest to reality in primary grades requires a classroom teacher to assume the role of "the lonely integrator". Many primary teachers do not have the luxury of an art specialist's assistance and given the time, schedule, and financial constraints, decisions about what and how to integrate have to be made by one person. Therefore, it is extemely important that a primary classroom teacher is adequately equipped to make such decisions.

The Year 2000 reform attributes great significance in the curriculum to the fine arts. The fine arts, including the visual arts, are indicated as one of four fundamental curriculum strands. For many art educators, this seems like a dream come true after decades of neglect and times when arts were considered a frill. The new claim has to be followed, however, by appropriate changes in teacher education programs. Such programs should provide time and opportunity for teachers-to-be to understand the rationale for the arts in the curriculum, to reflect upon the role of art in a society, to become familiar with and competent in the requirements of contemporary art education. Many prospective classroom teachers come to teacher education programs without any art background, and often with many misconceptions about what art in schools should be. One rushed methods course that many educational institutions mandate is hardly enough to achieve those objectives.

Also, many practicing teachers who entered the profession long before anyone heard about Discipline-Based Art Education or seriously considered educa-

tion in aesthetic perception and response, need to review their positions and update their knowledge and skills before meaningful integration of visual arts with other curriculum domians can take place. If integration of the visual arts in the primary curriculum is to mean more than drawing red hearts on Valentine's Day and sticking cotton balls on a silhouette of a bunny for Easter, classroom teachers need to be better versed in the area of art eduation.

More cooperation between teachers with a wide range of expertise can certainly be expected in the intermediate grades. If one begins with the assumption that one person can hardly be an expert in all curriculum areas at the tenth grade level, some model of team-planning and team-teaching seems clearly a necessity. The interests of art education can be better secured by the presence of art teachers or art specialists in the classroom. However, the ways in which consultations, planning, and coordination of the integrated curriculum are to happen on a day to day bases still need to be clarified.

My experience as a teacher who has been involved in an integrated curriculum project for a period of four years indicates that the time factor becomes extemely important. Integrated curriculum planning requires hours of cooperative work, discussions, and learning about the discipines that are to converge., It is a time consuming project even for the ideal team of teachers who all are dedicated and highly enthusiastic about the venture, as well as respectful towards and willing to learn in the areas other than their own specialty. The demands of the task increase immensely when even one of the cooperating teachers is territorial about his or her subject of expertise or when there is a personality conflict within the team. With an abundance of release time, flexible scheduling of classes, and a great number of teachers with expertise in a variety of areas to choose from within each school, these might hardly be considered obstables to the process of integration. The reality, however, is always less than the ideal, and it is important that teachers approach this issue with realistic expectations.

There are many other factors, such as the methods of evaluation of the integrated curriculum that should be discussed in the context of curriculum integration and the visual arts. They are, however, beyond the scope of this article. It has been my intention to point to some important issues, understanding and consideration of which are, in my opinion, essential in the context of the Year 2000 reform. It may be worth noting that the ideas of curriculum integration is not a new one. It can be compared to a wave that is quite potent when it hits the shore, but soon becomes little nore than wet traces on the sand. The poor record of its long terms survival in any particular setting certainly indicates that the idea of curriculum integration is not a worry free one.

The integration of the cirriculum in B.C. will not happen by itself, born of philosophical assumptions and wishful thinking. It will require a great deal of dedication and enthusiasm, but also a great deal of reason, wisdom, and the ability to learn from the shortcomings of the past attempts. It will require careful planning and assessment of pilot projects, an efficient dissemination of knowledge, understanding, patience and time. With the integration mandate for primary grades already in effect and the plans for the intermediate program to follow in the very near future, I feel that I am a witness to a great experiement. It is a very important experiement given its scope and possible implications. I hope that careful considerations of the issues outline in this article can help to make it a successful experiement.

REFERENCES

Kindler, A.M. 1987 A Review of Rationales for Integrated Arts Programs. STUDIES IN ART EDUCATION. 29:1. 52-60. ■

Anna Kindler is an Art Education Instructor at UBC.

INTEGRATION: THE NEW LITERACY

by: Tim Varro

If you agree that technology is a systematic treatment of an art, then it seems reasonable to believe that artists have always taken advantage of technology. In today's society, we are quickly becoming accustomed to new inventions, forms of communication, and various other technological breakthroughs. (K. Hellyer, C. Rolland 1990). While most newer technologies have been, for the most part, expensive and far beyond the budgets of most art programs, they are quickly declining in price, and becoming available to more schools and programs. These affordable technologies have in past included photography, filmmaking, video production, computer animation, slide photgraphy, copy-art, and many forms of computer generated graphics.

These technologies can be the avenue through which integration can happen, facilitating the connection of various areas of study for students.

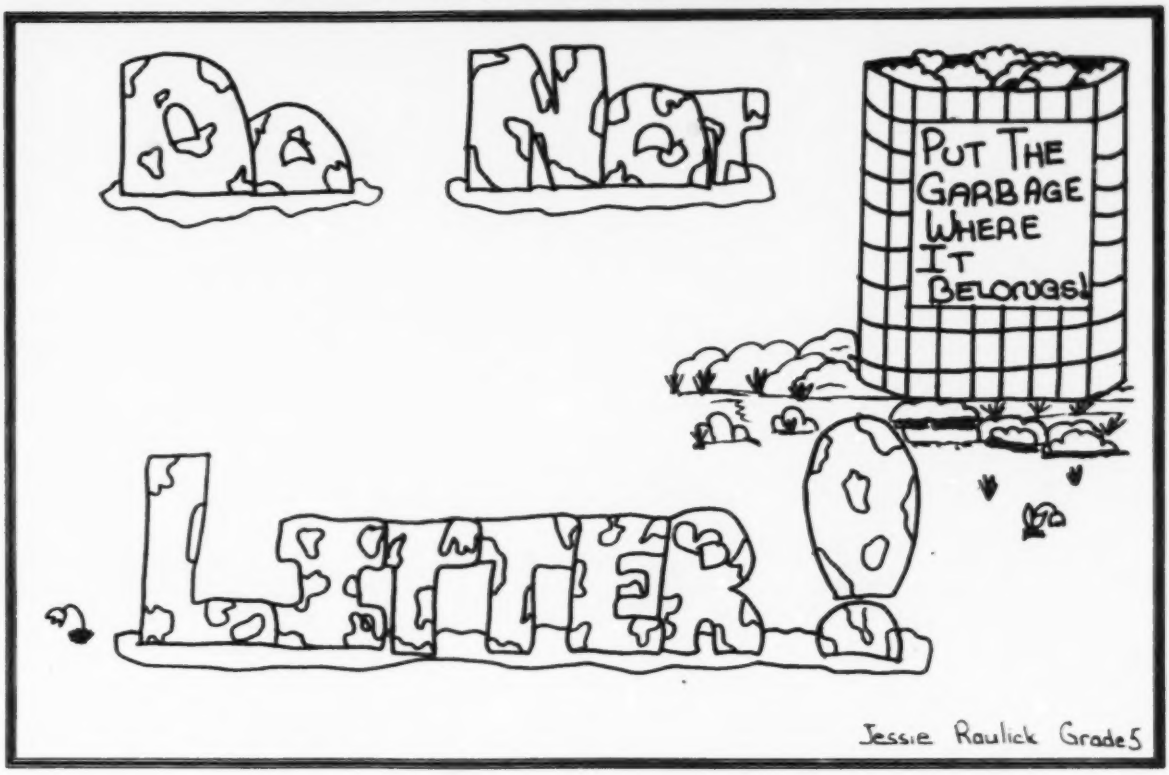
The way these technologies can be integrated into your program and school is dependent on your individual situation. As an art teacher interested in contemporary forms of visual communication and the unique methods of creation implied by the evolution of these technologies, I will describe some activities undertaken at our school in relation to integration of technology, art, and the school curriculum. The aims of our Art program in Filmstudies 11, 12, T.V. Production 12, and, to some degree, Stagecraft 11, 12, is to develop critical and responsive attitudes towards film, television, theatre and stagecrafts, and to produce students with the ability to conceive, execute, and disseminate film, television and stage projects with sophistication, technical skill and meaningful content. For the students who major in this program, there is training in production planning, film criticism, history and theory. During the school year, the students are expected to put theories into practice in one of four ways. They must work on a two day, "Live Studio/Audience" shoot of our own T.V. show called "Stay Tuned", or pick one of three productions that are integrated directly into other curriculum areas.

This year, the three integrated projects are well underway. The first is a promotional production dealing with the Burnaby School District Career Preparation Programs; the second is a documentary of Burnaby North Secondary's Access Program for the disabled; and the third project is a large scale production of the life of Robert Burnaby.

The final project has taken the Social Studies, English, Home Economics, and Art Departments two years in preproduction planning and is beginning to look like something from "Hollywood North". The principle photography date is set for April 8, allowing a large film crew armed with a 24 page, 8 scene, 13th draft script to begin an 8 - 10 day shooting schedule. The locations selected for this project will take the cast crew, and three teachers, to places such as Heritage Village (Burnaby), Burnaby Lake Cates Park (North Vancouver), U.B.C. Museum of Anthropology and Irving House (New Westminster). This enormous project has become a celebration of learning, and a time to explore the opportunities that arise when aesthetics and techology merge. For many of our students who may, as a result of our culture becoming saturated by technologies, be familiar with the specifics of how to use technology, it is important to teach them to approach technology as it becomes integrated across the curriculum with some degree of depth, and some level of literacy. The new literacy. ■

Tim Varro is an Secondary Art Teacher in the Burnaby School District.

SAVE OUR ENVIRONMENT



SAVE OUR ENVIRONMENT

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SECRETS IN THE GARDEN

by Gail Duthie

Editor's Note: The lesson plans included here are only a portion of the complete theme unit developed by Gail Duthie.

INTRODUCTION

Secrets In The Garden is an integrated unit linking Art, Language Arts and Science through a hands-on Science activity. Food is always a good stimulus and motivator and the class could make popcorn. If the teacher were to ask what would happen if we planted the corn instead of popping it, I'm sure interest and experiements would follow. It would be hoped students could also plant a class garden and take a field trip to a major garden.

The art component of this theme is discipline based in that it is designed to help students gain a historic perspective to the garden theme in art, respond to its artistic qualities, make some reasoned judgements and create their own art based on the garden theme.

Throughout the unit, I would read to the class selections from The Secret Garden by Frances H. Burnett. This is a wonderful children's classic which I discovered while putting this theme together.

I anticipate the unit taking two to three months and it would be best done in the spring term.

OUTLINE

Science: Starting From Seeds is an experiment-based unit on-going througout the garden theme.

Lesson 1 Emphasis and Imagination
Lesson 2 Patterns in Nature
Lesson 3 Points of View
Lesson 4 Magnification
Lesson 5 Texture and Styrofoam Prints

SCIENCE UNIT STARTING FROM SEEDS

Objectives: The student will:
- collect data and organize information
- identify and control variables
- make and test hypotheses

PREPARATION:

Gather: vermiculite, popping corn, dried kidney beans, plastic containers
Order film Children's Gardens and videos My Urban Garden, The Vacant Lot and Tara's Mulch Garden.

EXPLORATION

Possible questions to initiate experiments:

Will plants grow in the dark?
Will plants grow upside down?
Will plants grow while spinning?
Will plants grow in water only?
Will plants grow in salt water?
Will plants grow in the fridge?

ACTIVITY

The students will design and perform a series of experiments over a two month period while working in partners.

ENRICHMENT EXTENSIONS.

1. Graph the results of plant growth.
2. Visit UBC Botanical Garden or Van Dusen Gardens.
3. Plant a class garden in a courtyard or a corner of one student's yard.
4. A metaphor is a comparion between two dissimilar things. Think of ways that stories and seeds are similar. Write a paragraph trying to make your readers understand what a story is through seed descriptions.

LESSON 1 EMPHASIS AND IMAGINATION

Objectives:

The student will:

- recognize the difference between botanical drawings and imaginative images.
- recognize that imagination is an artistic quality.
- understand that artists use line, shape, colour and tone to create emphasis
- use the elements to create a centre of interest in their own imaginative paintings.

PREPARATION

Collect botanical drawings and reproductions

Tangled Garden	- J.E.H. MacDonald	Art Image 1.10
Pont au-dessus	- Claude Monet	Art Image 1.12
Iris	- Van Gogh	Art Image 4.24
Iris enlargement	- Van Gogh	Art Image 4.29

Arrange to visit a nearby barden.
Art Supplies =paint palettes, water containers, cartridge paper, brushes, boards or a hard surface, paper towels.

EXPLORATION

1. Discuss the importance of making exact drawings of the stages of plant growth in Science experiments.
2. Introduce the terms botany, botanists, botanical and relate them to the students' experiments with plants.
3. View and discuss the botanical drawings.
4. Tell the students that artists also draw and paint plants and gardens but they use their imagination to create their own images.
5. View and discuss the reproductions. Be sure students understand the difference between a reproduction and an original work of art.
6. Discuss:
    - How are the plants in this garden different from those in botanical drawings?
    - How does this garden make you feel? Why?
    - Describe the garden. When do you think the artists wanted to emphasize in this garden? How has he made this the focal point of his painting? (line, shape, colour, tone)
    - Look closely at the artist's brush strokes. How do you think he used his brush to create his painting?
    - Explain why you like or dislike this work of art.

ACTIVITY

1. Have students select an area of a garden to use as an inspiration for their painting. They can incorporate other views or scenes from their imagination.
2. Have students create a focal point by emphasizing one area of their painting through line, shape, colour, tone, intensity.

ENRICHMENT EXTENSIONS

1. Write a Haiku or cinquain poem to go with your garden painting.
2. Research Van Gogh, J.E.H. MacDonald or Monet and report back to the class.
3. Make a collage using collected garden materials. (e.g. a bird made of leaves and twigs or a face made of flower petals.)
4. Plan and make an indoor garden in a terrarium.

EVALUATION

1. Display and view all student work.
2. Have students identify how line, shape, and colour have been used to achieve emphasis.
3. Have students select works which they consider imaginative and explain why.

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LESSON 2 PATTERNS IN NATURE

OBJECTIVES

The student will:
- view and identify line and pattern in nature.
- practice using line, pattern and colour to make an oil pastel resist.

PREPARATION

Collect fruit and vegetables (whole and halved), honey combs, leaves, flowers, sunflowers, poppies.
Gather pictures or slides depicting patterns e.g. dandelions, spider webs, tomatoes.
Art Supplies: coloured construction paper, sketchbooks, black tempera paint, brushes, pastels, chalk.
Order the video Conservatory

EXPLORATION

1. View and discuss the pictures of patterns in nature.
2. Have the students suggest other places patterns are found e.g. clothing, machinery, architecture, wallpaper...
3. Examine the exterior of fruit or vegetables discussing shape, texture and colour.
4. Have the students predict what the interior will be like.
5. Cut in half and examine pattern and sketch in sketchbook. Repeat for several fruit and vegetables.
6. View the video Conservatory noting design and colour in plants.

ACTIVITY

1. Students will draw an assortment of whole and halved fruits and vegetables in chalk on coloured construction paper using varying line thickness, views and overlapping.
2. Apply pastel in solid areas and patterns without covering the chalk lines and leaving some areas uncovered.
3. Check the completed pastel composition for -variety of colour, repetition of colour, pattern, texture, varied open spaces and uncoloured paper, and solid application pastel before applying tempera.
4. Brush black tempera paint over the oil pastel composition.

EVALUATION

1. Display and discuss the student work.

   - Can you identify a radial design in this piece? (Repeat for spiral, hexagonal, linear, branching.)
   - Are the colours realistic or imaginative?
   - Can you identify a piece in which the design is pleasing? What makes it pleasing to you? Is there overlapping? Are the background areas interesting?

ENRICHMENT EXTENSIONS

1. Set up several microscopes so that students can examine and draw patterns found in magnified images, (e.g. a leaf skeleton, fern spores...)
2. Use a design from nature in an applique stitchery.
3. Write concrete poety in the shape of an object. The pattern of words makes the design.

LESSON 3 POINT OF VIEW

OBJECTIVES

The students will
- put themselves into the place of a garden object and write a paragraph from that object's point of view.
- draw a sketch of the garden from the object's point of view.

PREPARATION

Arrange a field trip to a nearby garden.
Art Supplies: sketchbooks, pencils, lined paper, pencil crayons, felt pens, viewfinders.

EXPLORATION

1. Gather the students together in the garden and tell them they are going to walk in the garden by themselves until they find an object that they feel drawn toward. They are to "become" that object.
2. They will write a paragraph telling what they see, hear, feel, smell, including emotions and reactions.
3. They may begin with "I am a fern, rock, fireweed, etc. (This is usually a very personally revealing writing assignment).
4. Discuss what things the object would have to contend with, wind, rain, insects, gardeners...
5. Discuss how things might look different from the object's point of view.

ACTIVITY

1. Students create an image in words (a paragraph) depicting life in the garden.
2. They sketch the garden from the object's point of view.
3. On returning to the classroom have students use a viewfinder (2 'L' shapes) to select part of their image to redraw so that it makes a stronger communication.
4. Encourage students to elaborate through adding detail and colour to their image.
5. Complete the writing process (editing, proof-reading, publishing) with the paragraphs.

WRITING PROCESS	ARTING PROCESS
- idea	- idea
- draft	- sketch
- revise/edit	- design/edit
- re-write	- re-draw
- publish	- exhibit

EVALUATION

1. Display all written and art work with a title "The Many Views of a Garden", or "Another Point of View".
2. Presentation Time: Have the students read their paragraphs aloud showing accompanying illustrations.
3. Dicuss:
   - How has the author/illustrator made us feel the work is from the object's point of view.
   - How has this been emphasized in the illustration?
   - What changes did you make in your sketch to make it stronger?
   - How is this viewpoint different from another object's?

ENRICHMENT EXTENSIONS

1. Work in groups to dramatize the garden coming alive, a tableau form.
2. Rewrite your paragraph as a poem.
3. Create a garden mobile depicting objects found in a garden.
4. Read excerpts from Beatrix Potter's Journal. She wrote the Tale of Peter Rabbit and other well know stories. Find her point of view on many nature related subjects. Begin a journal of your own.

LESSON 4 MAGNIFICATION AND SELECTION

OBJECTIVES

The students will:

- take part in a guided imagery.
- view and respond to reproductions of Georgia O'Keeffe's flowers
- identify use of selection, magnification, colour, shape.
- create a magnified painting of a flower, leaf, cactus, berry...using the primary colours and white.

PREPARATION

Collect reproductions of Georgia O'Keeffe's flowers and a photo of Georgia O'Keeffe herself.
Gather a variety of silk and real flowers, photos of flowers, leaves, cactus, berries, etc.
Art Supplies: sketchbooks, pencils, 18" X 24" paper, temera paint (primary colours plus black and white) brushes.

EXPLORATION

1. Guided Imagery -Students will "see" pollination from the inside of a flower.

IMAGERY EXERCISE:

Sit comfortably and relax.
See yourself inside a flower as it begins to open.
Feel the sun's rays.
See its brightness as the petals stretch and curl apart
Examine the inside of the flower closely.
Smell its fragrance.
Climb to the top of the petal and look at the view.
Hear the sound of a hummingbird approaching.
Dodge the narrow beak as it searches for sweet nectar inside the flower.
Feel powdery pollen grains dusting you as the bird moves away to other flowers.
Watch as some of the grains fall into the pollen tube.
Listen as they tumble down the tube to the egg cell.
Reach down in...feel the egg cells inside mixing with the pollen.
Pull one out and examine it closely.
Watch it grow into a new seed.
See yourself returning to the classroom.
When I count to ten, open your eyes.

2. Allow time to share experiences and debrief.
3. Tell students they are going to see some paintings that may be like the flowers they found themselves inside.
4. View and discuss the reproductions.
   - What do you see in this painting?
   - How is this flower different from other flowers you have seen?
   - Why do you think the artist painted it so large?

   -Describe the shapes the artist used.
   -What colours has the artist used and how do you think she mixed them.

5. Review mixing colours from primary colours and mixing tints and shades.
6. Have students experiment with both imaginative and realistic images in their sketchbooks until they feel comfortable with one to enlarge.

ACTIVITY

1. Students choose either a realistic or imaginative flower to enlarge on 18" X 24" paper.
2. They mix their own tempera colours and paint the enlarged image.
3. Choose a title for their painting.

ENRICHMENT EXTENSIONS

1. Write a story along the idea of the movie "Mother, I Shrunk the Kids" or "The Day I Shrank".
2. Cut apart a large flower and examine its parts. Make a model or diagram of the parts of a flower.
3. Research Georgia O"Keeffe and report back to the class.
4. Flower Power! Find new uses for flowers, such as eating edible flowers, make a pot pourri, air-dry bunches of flowers.

EVALUATION

1. Display all paintings with title and artist.
2. Do students feel differently about flowers now?
3. Have they used colour, shape and form to effectively create a magnified image?
4. Do illustrations show an understanding of flower parts? (stamen, pistil, petal.)
5. Can students offer reasons as to why an image may be realistic or imaginative? ■

Gail Duthie teaches at Maple Lane Elementary School in Richmond.

CONNECTING COMMONALITIES

by Sharon McCoubrey

Will we ever clear the muddied waters of integration? The many different interpretations of integration and the many valid concerns about integration keep the waters agitated and murky.

Perhaps the solution to this dilema is in not seeking concensus on the topic of integration, but in clearing the waters individually. Each educator could examine the options, then implement integration in a way that is suitable for one's teaching situation. The option of integration that is presented here is that of Connecting Commonalities.

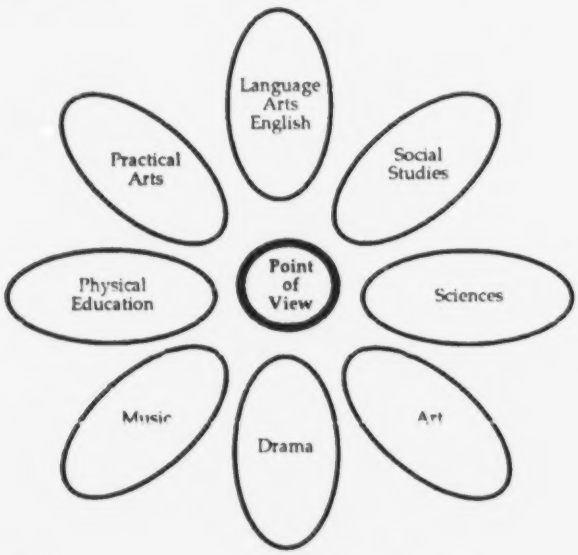
Of the various applications of integration, the interpretation that shall be used in this discussion is interdisciplinary, that is integrating or bringing together the various subjects that are taught in school.

One common way to bring subjects together is through a theme study. A chosen topic, such as Whales, becomes the hub to which the subjects are connected. Thematic integration is an exciting and effective learning situation for many students. One possible pitfall of a thematic unit is superficiality, which may result from forcing irrelevant connections to the topic. Integration is more than singing songs that have whales in the lyrics and doing math facts that have been printed on whale shaped pieces of paper

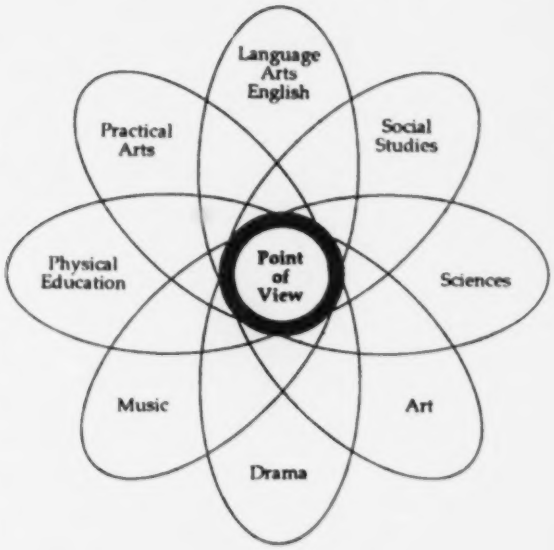
An option of integration that presents a deeper, more significant teaming of the subjects, and that has suitable application for students of all ages, is connecting commonalities. This approach to integration is achieved by identifying a concept or a process that exists within a subject, and that is common to other subjects. This common concept presents an overlap of the subjects. An example of such a concept might be PATTERNS. How are patterns part of art, of science, of language arts, of music? Examining Patterns in the context of these different disciplines would certainly lead to a clear understanding of the idea of patterns, but would also lead to a greater awareness of the insights of art, science, language arts, or music. The chosen concept, such as Patterns, becomes the lens through which the various subjects are viewed. These cross-curricular connections can help the student see more clearly an idea that is important to each subject.

These visual models reveal the subtle but crucial difference between integration by tieing subjects to a theme, and integration by connecting commonalities.

Thematic Unit



Connecting Commmonalities

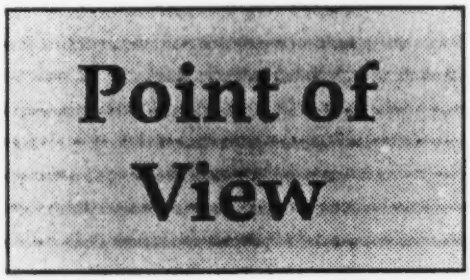


Many teachers have been reluctant to give integration a try because of valid concerns about superficiality or because of the fear that Art will have the role of handmaiden to other subjects as it serves only to decorate projects. Many teachers do not want to sacrifice any amount of subject matter coverage, or to 'water-down' the content of a subject. These problems do not need to be the inevitable outcomes of integration. Connecting commonalities accommodates teaming of subjects while still retaining the distinctiveness of each discipline. The unique qualities of the descrete subjects must be recognized, valued and preserved. Each subject has its own body of knowledge, history, vocabulary, rules, frame of reference, and representations. School experiences should help students recognize these distinctions."Students cannot fully benefit from interdisciplinary studies until they acquire a solid grounding in the various disciplines that interdisciplinarity attempts to bridge." (Jacobs, 1989)
To ensure that art does not take on a secondary, subservient role, specific art learning outcomes or objectives must be identified for each and every activity. Even though an activity in a classroom may appear to be a meshing of many subjects, the teacher must identify the 'art learning' or 'science learning' or 'math learning' that is made available to the students because of that activity. Perhaps the regular swing of the pendulum from embracing integration to abandoning integration would be avoided if teachers were always able to retain the integrity and distinct learning of each subject.

Which concepts might be used to connect subjects? The following list of concepts will serve as a starting point, but many other possibilities exist. A teacher's particular perspective of a subject will determine which concepts are identified.

- patterns
- point of view
- change
- main idea
- sequence
- fact or fiction
- traditions
- alternatives
- evidence
- dependency, independency
- cause and effect
- symbolism
- opposites
- deception
- power
- propaganda
- isolation
- cycles
- interacting systems
- sources

What would an integrated unit that connected commonalities look like? The following example uses POINT OF VIEW as the commonality, and states possible ways in which that concept is part of each subject. It is recognized that this example is limited in the possibilities given and the perspective taken on POINT OF VIEW.



MATH

- different approaches chosen to solve a problem.
- viewing a problem from various perspectives
- differing theories of issues in math

ART

- different images from one subject
- literally different points of view when looking at a subject
- different interpretations of a work of art
- determining the points of view that affected the image

LANGUAGE ARTS/ENGLISH

- different interpretations of a particular literary work
- different compositions when a group of students write about a single topic.
- different ways to use language to express a chosen emotion or idea.
- examining a literary work to determine the author's point of view.

MUSIC

- different personal preferences of styles of music.
- different interpretations of a musicial selection
- different ways to musically represent a topic or emotion

DRAMA

- different ways to portray a character or emotion
- different presentations from same starting point
- different views of issues in dramatizations

SCIENCE

- different hypothesis for a problem
- different approaches to test a hypothesis
- different opinions on issues in science, e.g. environmentally friendly practices

PHYSICAL EDUCATION

- different ways to achieve fitness
- different views about competition
- different activities from same equipment
- different perspectives of coach, referee, player and spectator in a sport.

SOCIAL STUDIES

- different interpretations of the cause of certain historical events
- understanding the different ways of thinking that are part of different cultures.
- examining a topic from various points of view, for example, looking at World War II from Canada, from Japan, or from Germany.

While thinking of the various possibilities of concepts that one might choose to integrate subjects, it became obvious that skills or processes can also serve as commonalities. A student's competency at a particular skill may increase significantly when he/she can use it in more than one context. Some possible skills or processes that may allow integration are:

- comparing and contrasting
- analysing
- categorizing
- decision making
- visual graphing
- journal keeping
- interpreting
- imagining
- judging
- predicting
- visualizing
- problem solving
- concept mapping
- generalizing
- observing
- describing
- sythesizing

In Acherman and Perkin's (1989) writing about Integrating Thinking and Learning Skills, CURRICULUM is the term they use to define the subject content of the various disciplines, while METACURRICULUM is the term used to define the various learning and thinking skills and strategies that must be used in school. These authors stressed the importance of creating a balance by integrating CURRICULUM and METACURRICULUM.

Realizing that the effectiveness of an integrated study is dependent upon the choice of the concept or process, giving some thought to the selection is important. Which commonalities will work best? Perkins (1989) stated that a concept or integrative theme will be a lens worth looking through if it follows these 5 qualifying criteria.

- it applies broadly -applies to a wide range of topics
- it applies pervasively -throughout a topic
- it discloses fundamental patterns
- it reveals similarities and contrasts
- it fascinates -it should intrigue the students. provoking curiosity and inquiry.

Integration that connects the common understandings and processes of the various subjects provides substantial and significant benefits. Our aim in school is to have students obtain the attitudes, skills, and knowledge as designated in the curricula. The students would reach a clearer and deeper understanding of those attitudes, skills and knowledge when they are dealt with in more than one context. A broader perspective or frame of reference would result from examining commonalities. Students would more easily understand the transition from concrete to abstract meaning as a result of having approached a central concept from different starting points. A constant aim of teachers is to help students transfer something learned to another situation. That transfer of learning is continually practised when students deal with a concept or process in many different settings.

Several considerations are worthy of review in this discussion of integration.

The development stages of the students must be taken into consideration when selecting a commonality and when planning an integrated study. Integration has often been interchanged with theme units, which have generally been considered appropriate for Primary grades, but not really suitable for older students. Connecting commonalities of subjects may be the approach to integration that is acceptable in the Intermediate Program, and that makes integration possible at the secondary level in spite of the restrictive compartmentalized structure.

Connections should not be forced. Superficial teaming of subjects may not lead to the deeper understanding that is aimed for in an integrated unit. One would need to examine each subject to determine if there are legitimate commonalities that warrant its inclusion in the unit. Not all subjects will logically overlap with a chosen concept or process. Joining 2 or 3 subjects in an integrated study may be sufficient for a valuable unit.

This proposed option of integration should not be viewed as a task of adding one more thing to an already over crowded curriculum load. The chosen commonality can be the vehicle through which the content of the curriculum can be reached. In fact, content learning could be enhanced rather than deprived by an integrated unit.

The commonalities suggested here have always been part of many classroom experiences, therefore, may not be considered new. However, a conscious reference to a concept or process, rather than leaving it to chance, will enable a better understanding and use of it.

Seeking the overlaps of subjects may be the option that will allow some previously reluctant thinkers to give fresh thought to the idea of integration and perhaps clear the waters as to how it might be put into place in a classroom. Connecting commonalities may enrich your program by enabling new insights into old subjects.

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SAVE OUR ENVIRONMENT
PlayGround
The garbage can is hungry I better feed him and not litter Yah!
Feed Me I'm Hungry
Megan Hill Grade 5

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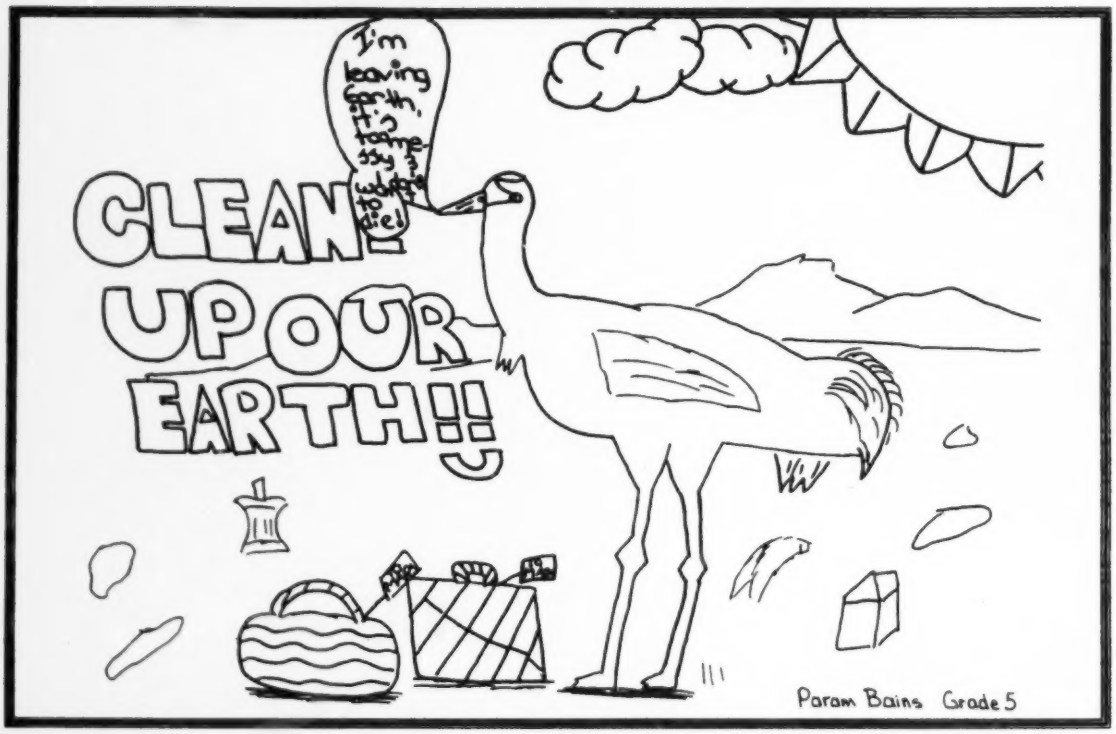

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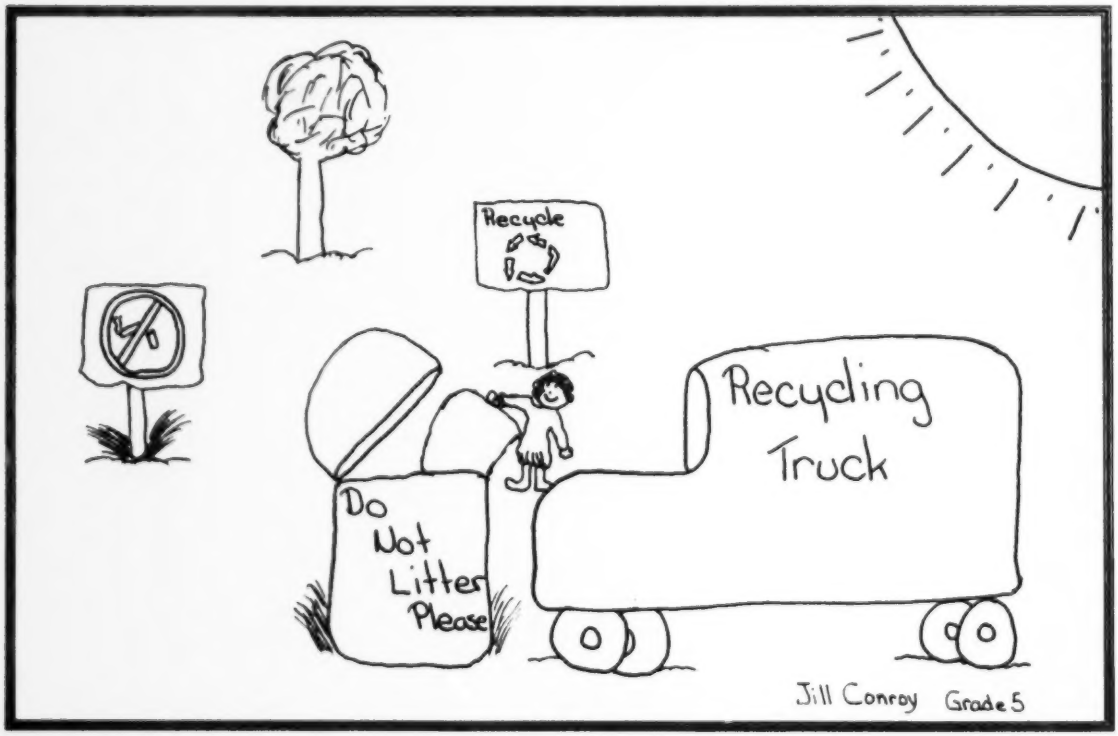

INTEGRATION

by Kit Grauer

Integration is a pivotal issue in the Year 2000 document and in the discussions of educators largely because of the confusion about what integration might mean both in theory and practice. This paper is concerned most specifically with issues of integration from a visual arts perspective but will explore issues that impact on all the arts.

I tend to make meaning from analysing my own experiences and expanding on my own stories. For those of you with similar learning styles, perhaps three short stories will put the topic of integration in a wider arena than as an initiative of the Ministry of Education in the province of British Columbia. I drive to work at the University of British Columbia from my home in Boundry Bay which is a fair bit of travelling time each day. As with all of you, my time is very precious. We are, as they say, living in interesting times and to keep up with the current flow of information and ideas about education is extremely difficult. One solution has been to ask all my various friends and acquaintances to bring me back the tapes of the keynote speeches from the various and sundry conferences and symposia they attend. This leaves me free to reflect on the ideas of Elliot Eisner speaking at the Association for Supervision and Curriculum Development, for example, as I weave my way through tunnel traffic. More germaine for this discussion, however is a set of tapes I received from the conference for the American Association of Colleges and Universities of Teacher Education held in Chicago last February. The audience at this conference was comprised of the Deans and major decision makers of most of the teacher training institutions in North America. It was with some surprise that a consistent theme in the training of teachers for the coming century was integration and that the arts were included in the essential components of an integrated curriculum. From Ted Sizer and John Goodlad, to Catherine Bateson and Ernest Boyer, the need to make connections and links between learning and experience and across the disciplines was articulated again and again. Let me paraphrase Ted Sizer (1989) to give you some of the guist of some of these discussions. Sizer was discussing school reform and how interesting schools were attempting to meet the challenge of educating for the twenty first century. Interesting schools, he suggested, were moving away from a discipline based model where highly specialized teachers taught their discipline in one hour blocks with no connection to what was happening in any other subject. The only people in these schools who were expected to make links in learning were the students and perhaps the school librarian. He spoke of schools with the vision that built teaching and learning around real concepts and issues; where teachers and students made connections across disciplines and where teachers modeled the ideals of a liberal education. Integration, for Sizer, was a way to bring the whole enterprise of education in line with our goal for students.

The second story takes us out of the area of general education and even North America. Victoria Garnon Williams, a former North Vancouver teacher who is currently teaching at a college of education in Brisbane Australia, was up last winter on a short study leave. Australian education is also going through rather major changes in orientation and she was working on research for the Department of Education on integration in the arts. They were looking at the B.C.Elementary Fine Arts curriculum as a possible model and were also aware that the document only tackles fine arts integration at a somewhat superficial level. Victoria's mission was to find out what we

had learned from our attempts at an integrated arts curriculum. The point here is that we already have had some experience and expertise in the area of integration that is in demand by other educators and that we should seriously consider our own history as we draft new curriculum.

Finally, so that we realize that this topic is one of concern beyond the English speaking world, in our last INSEA (International Society for Education through Art) meetings the executive had a chance to speak informally about issues that were of major importance in each of our particular circumstances. For Irene Wojnar, integrating art into the general curriculum was the main theme that echoes through the discussion of Polish art educators. Integration was seen as the solution to provide more time and emphasis for art in the school system. The issue of integration as a political ploy to include art in the mainstream of a general education is another issue that needs serious discussion.

These stories provide me with several themes that I wish to explore. The first is that integration is not an issue that is isolated in either place or time. Educational Horizon magazine, as another example, devoted the entire 1989 fall issue to the topic of integration as a major force in driving current curriculum reform. Although the impetus is coming from our own particular agenda, we can learn from the past and present contributions of both generalist educators and those concerned directly with the arts. Secondly, it is necessary to attempt to separate out what integration might mean within the context of art as a discrete discipline; art in relationship to other cirriculum areas and art as part of the fine arts.

A short historical meander might also provide some needed perspective. In this century, within North America, integration as an ideal of education was most prevalent during the Progressive era from 1920 to 1940. Many of the ideas that are articulated, especially in the primary component of our current documents, find their roots in the ideals of John Dewey's educational philosophy. For the Progressives, the school was seen as a microcosm of everyday life. Children were treated as active learners whose creative energies centered on themselves and their world. Active inquiry, sharing of effort and decision making are the tenets of this democratic model of education. "Child Art" was discovered as the Progressives recognized that self expression was fundamental to all ages and the artistic efforts of children were a genuine form of art. In progressive schools, the unit became a way of integrating curriculum. Teachers developed activities to help their students solve problems, clarify their ideas and communicate in a variety of forms. Among the means of communication were diaramas, murals, bulletin boards, and puppet plays. These activities became known as integrated or correlated arts. The art experiences were to flow from the wants and needs of the child. The role of the teacher was to guide and facilitate not to prescribe. Why did art educators become skeptical of a movement that placed art in the mainstream of education? Integration often meant that art complimented the disciplines with which it was teamed. Substantive learning in art became non existent. For teachers who did not understand much about art, integration meant that art became an illustrative technique to communicate other learning. Further, with the notion that art was caught not taught, teachers actively tried to keep adult influences away from the developing child. Very little art, in the full sense of the word, was left in integrated art activities. Hopefully we have come a long way from this naive view of integration and art. A quick check of the Primary Program might be useful to allay our fears.

Integration, according to the definition in the Primary Program, "acknowledges and builds upon the relationships which exist among all things; it supports the integrated nature of learning." Not too much of anything to quibble with there. Nor is there in the statements that "Learners construct meaning based on prior knowledge and experience. Learning occurs as new information is integrated with previously acquired knowledge. Teachers provide for the assimilation of this new learning by helping children link the content of the curriculum to their own experiences." This is a definition that should not be at all adverse to most art educators as it sounds like a page from Nelson Goodman and his theory of understanding which emphasizes the constructivist nature of

cognition activity. For Harvard's Project Zero and the writings of Howard Gardner (1989), the cornerstone of this sort of constructivist thinking is the emphasis on human symbolic capacity. Human beings have the ability to use various symbol systems to express and communicate meaning by denoting or representing information or by conveying some mood, tone, or feeling. Human symbolic capacity is expressed in a variety of domains from language to the arts.

Similarly, educators such as Elliot Eisner (1982) argue that culturally transmitted knowledge is shared in forms other than language. Literacy as an educational goal is broader than the narrow confines of verbal or numerical skill and includes any of the significant forms that humans use to represent meaning. The arts, in this view, constitute important forms of representation through which humans share what they have thought, felt, or believed. It would seem that the arts are finally being brought into full partnership with the other academic subjects and that is reflected in both the goals of the Primary Program and the proposed changes in the Year 2000 document.

The second part of the Ministry definition of integation will cause us a few more problems depending on how it is interpreted in practise. "The integration of curriculum content allows children to experience learning as a meaningful whole. Through an integrated approach, the content becomes the vehicle which enables children to develop the ability to think critically and creatively, to solve problems, and to represent knowledge in a variety of ways." What does that or can that mean? As suggested previously, I wish to tackle this concept of integration from three perspectives: art as an integrated discipline; art and the other disciplines; and finally the issue of fine arts integration.

ART AS AN INTEGRATED DISCIPLINE.

Current thinking in the area of art education suggests that there are several strands to the discipline of art that should be taught if students are to have any real understanding of art. It is no longer viewed as adequate to expose children to a variety of techniques and materials and have them express themselves visually. Reasoning, responding, and reflecting are now on the agenda with making and creating. Most teachers, even art specialists, were not trained in aesthetics, art history or criticism or how to integrate these strands into an art program in meaningful ways. Add to this the fact that art in the elementary school is often taught by teachers who have little or no training in any aspect of art. There is a serious question raised as to whether art is understood adequately to be taught as an integrated discrete subject. Both the new elementary fine arts curriculum and the revised secondary curriculum give equal weight to making and responding and yet in my experience in schools, it simply is not happening. Students are busy creating what has been termed "school art" with no reference to the history of similar art experiences, an understanding of art in cultural context, or often, any relationship to meaning in their own lives. The classic cases, which we encounter more and more in teacher education, of student teachers who are trained in art history and have no understanding of the artistic experience, or have been trained as artists and have no understanding of a wide range of artistic expression outside of their own specialty, are only too typical of the majority of art specialists who are currently responsible for art instruction. The situation where no knowledge of any art area exists is even more drastic as art, for these teachers become little more than manipulative activities devoid of any substantive learning or relevance. Before we can discuss integration of art with other disciplines, we need to be sure that teachers have adequate knowledge and resources to integrate the discipline of art.

ART AND OTHER DISCIPLINES

In my research for this paper, I ran an ERIC search of art and arts integration. The results were quite interesting. Of the articles that turned up there were several that were along the same lines as this presentation, general overviews that confronted the issue of integration as a positive or negative force. Most articles, however, were concerned with actual examples of integrated curricula, art and reading or art and social students for example. Somewhat surpris-

ingly, art was more often linked with other disciplines than with dance, drama or music. And there were far more articles about visual art integration than about integration and the other arts areas. This is not so surprising if you think about the most common and least eduationally valid uses of integrated art. Illustration, or representation in picture form is a common practise in most elementary classrooms. Illustrating a story, the title page for a socials project, colouring in the geometric shapes after a math lesson, are all examples of this type of rather inane "art" experience. In these instances art is the handmaiden to the other subject areas. There is no substantive art learning taking place, rather art is used as a motivator at best and a time filler at worst. Again, we come back to the need to understand the discipline of art before an integrated experience can have education goals. There are good examples where art and other subjects can be integrated beyond mere illustration. Certainly looking at similarities and differences between the process of learning in different forms of representing ideas has great possibilities. My own area of interest in connecting the writing process and a similar metaphor in artistic expression has led me to a rich source of language arts and art curriculum integration. Wonderful integrated units around concepts and themes have also been developed where the integrity of each subject area is preserved. The experience of the Progressive era of education should give us adequate warning about the pitfalls of shallow integration. What many teachers have been saying all along is that natural not forced integration is the key. Not all subjects, nor themes, nor activities, nor concepts need to be integrated all the time. Students need to have subject specific knowledge and an understanding of the connections between and among various ideas and disciplines if they are going to be able to connect their experience to the larger world of ideas. If integration is viewed as a healthy part of curriculum development and not mandated as the only way information and concepts can be grouped for instruction, then there is every reason to welcome this renewed emphasis on whole learning.

FINE ARTS INTEGRATION

If there have been difficulties with integrating art with other subjects, they are even more pronounced when we explore the arena of fine arts integration as a political issue to keep the arts alive in the curriculum. Many of us are arts activists. We have been instrumental in organizations such as the Arts Action group which became the Arts in Education Council, B.C. Arts Administrators and so on. The reasons for forming Fine Arts associations are both educational and political. We have recently come through a time of retrenchment where it made absolute sense for arts groups to band together to support common causes from the threat of back to basics and accountability to the need for more time, money, and training for arts teachers. Many districts downsized and Art and Music superivsors and coordinators were replaced with a single Fine Arts administrator. The Ministry followed the trend and revised the Art and Music curricula as a single Fine Arts curriculum that also included Drama. The Fine Arts symposium at Simon Fraser University last spring is a good example of the eduational issues that the arts share but which need to be addressed from each perspective. We should not get political and educational issues confused. There are times that the arts can not speak as one voice, times where the distict differences in each of the disciplines outweight our commonalities. The discussion on what aesthetics means in each of the arts is a good example of the need to clarify our distinctiveness. Similarly we should be careful of falling too easily into the trap of an integrated Fine Arts strand. The Elementary Fine Arts curriculum is a case in point. The development of common goals was no problem but developing an integrated curriculum, which was the original mandate, proved impossible and three very separate resource books were the outcome. By imposing a similar structure, the unique content of each of the arts was lost. Common concepts were not necessarily equal in importance. For example, colour, tone, and pattern could all be construed as elements of each of the arts, but what real benefit is there in taking these elements out of context. Formalist understanding in isolation tends to lead to forced associations that offer no insights into expressive areas such as myth or metaphor.

Unfortunately, without a solid grounding in each of the arts, integration is often reduced to products such as play, puppet shows, film and video where, in the case of the visual arts at least, the real learning for students disintegrated into the painting of sets, not even set design. What has a student learned about art from dabbing onto a backdrop?

What we must confront are some pragmatic issues. There can be no integration if there is no real understanding of the separate arts disciplines. Who will train or retrain these arts specialists that are to be required of a Fine Arts integrated strand? We offer a diploma in the Visual and Performing Arts at U.B.C. and yet each of our courses is taught separately with no attempt to model integrated learning. That must change as must the requirements for elementary teachers which allows art to be an elective at some universities rather than a required component of every teachers' education.

Finally, even if they are well conceived and well taught, units or courses that focus on interrelationships are not a substitute for basic education in each of the arts. The experience of art is built from an appreciation of the particulars. Whether called integrated, interrelated, multiarts or related arts, these strategies will not reduce the need for fulltime experienced teachers of art and designated time, resources and instruction in the schools.

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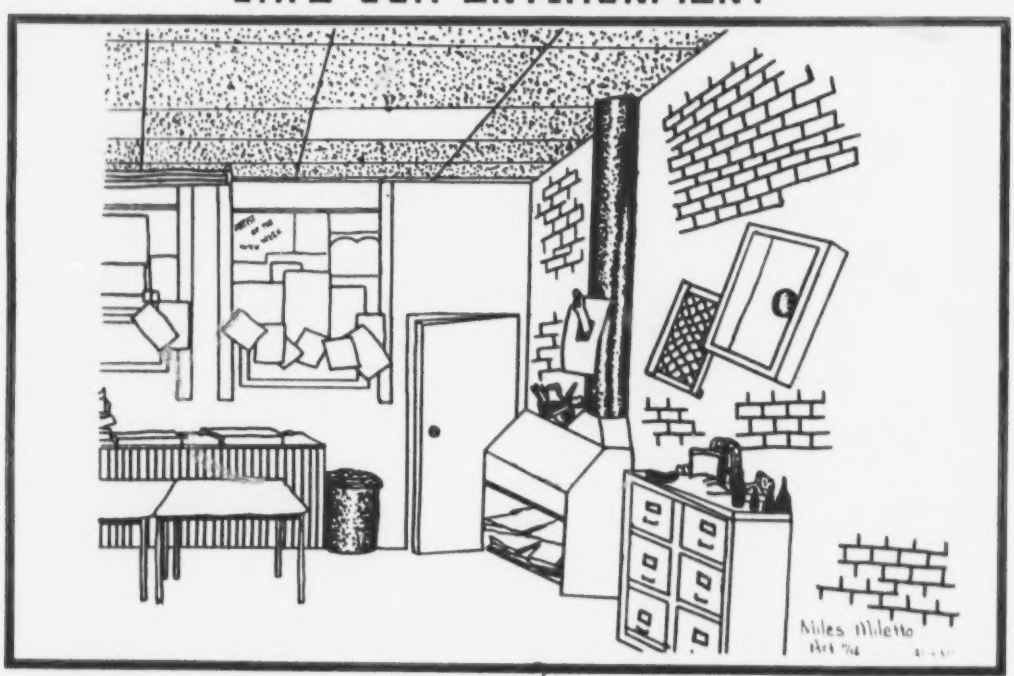
SAVE OUR ENVIRONMENT



MASKS AN ART BASED INTEGRATED THEME UNIT

by: Pamela Willis

Editor's Note: The information and lesson plans included here are only excerpts from an extensively developed theme unit by Pam Wallis.

INTRODUCTION

When comparing the B.C. Fine Arts Curriculum to the Primary Program, I noted that 5 out of 6 Fine Arts Goals are loosely included in the new Primary Program. However, the Primary Program has excluded goal #3 "To develop the child's skill and technical ability in the arts" and substituted "to represent through a variety of forms".

This concerns me because it seems to indicate that developing a child's skill and technical ability in the arts is not seen as important. We will integrate subjects, and art will be seen as only one more way to express values, ideas and information. But how can one express adequately if we don't have the skills and technical ability to do so? It can only lead to frustration.

If children could "represent through a variety of forms" by unguided experience alone, there would be little need for art education in schools. We must help children to develop the skills necessary for authentic expression of "self". Education through art and education in art are both needed. It is not enough to give children the materials and a suggested product outcome. When we use art activities and materials merely to illustrate other subjects and call it art, we are denying our students knowledge of a valid means of communication. If language/art is articulation of thought and the exercise of the intellect must take place through a language medium then why leave such an important means of expression to chance discovery, unguided illustration of other subjects, or pre-conceived (by teacher) products? Yet with subject integration, this is just what I see happening in many classrooms.

I believe that we can integrate subjects through a theme approach without losing specific skills if the focus or core of each theme is changed to include a different subject. Other subjects and their inherent skills are naturally included as well but instead of one subject (usually the Language Arts) being the primary focus with other subjects evolving from it, each subject can have center stage in turn.

With subject integration "art is frequently regarded in our schools as a tool for learning about everything except art". It will be a poor tool if we don't educate students in its possible uses.

Masks of all kinds are frequently seen in our schools. Papier-mache, aluminum foil, string and shoe polish, clay, paper mosaic, wire and many other materials are used to create them. They often are used to illustrate, by making masks of N.W. Indians which the children have been studying in Social Studies or to make a Halloween mask. Sometimes they are even used in a play but usually they are made, put up for awhile and the teacher and principal are satisfied that art has been successfully integrated into the curriculum.

Mere making art, a mask, just isn't good enough.

Karen Hamblen (1984) asks about the same activity: "What have children learned about art? Do they comprehend that masks are among the objects you could see in museums, objects used in special ceremonies in many culture? How many have learned that disguise and mask-like images have fascinated artists and that some have used these ideas in their work? How many children have been asked to consider how people in general wear masks? How many of you are right now? What function does it serve? How many children have explored the general themes of disguise and fear and death...or studied the range of artistic techniques...used to create an atmosphere of fear or mystry?" (P. 6)

Art must be viewed as an intellectual process otherwise it would only be a manual skill, it would have no statement, be non-expressive. At some point in photography, you must know why you are pointing your camera. All subjects are inter-related. Science is as much a humanity in today's complex world as Language. Social Studies is also a Science when considering the global issues of human geography. What purpose is served by dividing intellectual development in this way. If art is taught as a series of manual skills only, then the product will become just pictures with no statements. It will be safe, comfortable, meaningless and intellectually unsatisfying, contributing nothing to anyone's understanding of the world. The art produced will belong to neither the viewer (consumer) nor the creater (producer).

Adult Education night school is full of unsatisfied manual arts trainees. Some were exposed to art in school. They want to create art but don't know how because they believe that art is just the accumulation of skills not a conceptual, intellectual process done for the purpose of communicating ideas, expressions and thoughts. They ask how do you paint rocks? How do you paint water? Instead of asking why do you paint? What do you want to say? They may take art courses and buy dozens of "how to" books, but still sit in class stumped, unfullfilled, clutching their pictures from Beautiful B.C. Magazine because they don't know what to do.

If art is a means to help us make sense of our workd, to humanize our lives and to think about and express the meaning of our existence, then we must educate people both in the skills of art and the meaning of art. Education in art and education through art go hand in hand as a continuing intellectual process.

MASKS An Integrated Unit

Major Objective:

to provide an interrlated, arts centered unit of study using masks as the theme for organizing experiences.

Unit Goals

- development of specific skills in the Arts and Language Arts
- open ended and integrated in a way that does not neglect skills teaching in the above subjects to explore a theme using all four content areas in the B.C. Fine Arts Curriculum.

Curriculum Concepts Learning Outcomes

Aesthetic and Artistic Development

Art:
- image development, variety of sources
- identification and exploration of pattern, colour, texture, 3-dimensional form, line, symmetry

Music:
- sounds and movement
- rhythm, Kodally
- develop ability to express personal feelings through music

Drama:
- mime
- contrast
- mirror
- to express ideas and emotions through body movements

Language Arts
- exploration of images
- review of printing methods
- problem solving
- vocabulary development
- developing characters
- descriptive writing
- research writing, facts, introduction to process writing
- acrostic poems
- poetry vs prose, feelings and reasons
- listening skills
- criticism techniques
- oral presentations

Social Studies
- we change/communities change, chronologically organized
- compare contrast

Science
- exploration of environment, fear, feelings
- analysis, description, research

Math
- measurement, height, circumference, weight, length
- symmetry, asymmetry

Social and Emotional Development
- cooperative planning and production
- explore feelings
- reflect and discuss
- develop coping strategies
- experience ourselves, our feelings, our senses
- develop awareness of similarities and differences among individuals

Social Responsibility
- cooperative problem solving
- positive interactions between people
- share and cooperate

ACTIVITIES

INTRODUCTORY ACTIVITIES

1. Daily drawing
   - the drawing game
   - classical line
   - journal, writing process

2. Read Aloud Call It Courage, focus on character development, names that fit.

3. "Me Clouds" outline, psychology of colour
   'unmasking ourselves'

I wish...	Writing and Planning
I wonder...	Predicting
I like...	Drawing
I am...	Colour

4. Wire masks, what are they saying?

ART/LANGUAGE ARTS

1. Ceramic Masks
   form on own faces, pre-imaging, preplanning consideration: texture, form, colour, additions

2. Masks Alphabet Book
   alliterative, use of thesaurus
   colour, line
   printing

3. Reading
   Ginn Journeys Touch The Sky TURNABOUTS
   - relevance of names and appearance
   - famous people, mean nicknames
   - turnabouts, changes in fortune

   Title page, prediction, making tournabout books, brainstorming, clustering, chart making, research and factual writing, categorizing

4, Writing
   Behind the Masks, writing an autobiography based on ceramic masks, writing process introduced, use 3 part writing folders, word processor introduction

   Daily Drawing and Journals
   image development, critiquing methods
   line, implied texture, show don't tell
   center of interest using colour
   designing masks from animal photos
   drawing from portraits of famous people
   My face was a mask of fear, horror, etc.
   What will I look like when I'm 30?
   A silly class portrait
   Sylvester and the Magic Pebble, transforming
   Why No One Lends His Beauty What mask did you wear?
   Design a horrifying masks

5. Group Murals
   based on films: The Legend of the Raven, The Loon's Necklace.
   foreground, middle and background
   character development
   guided imagery

6. Poetry Writing/Patterning
   own name acrostic
   write a poem based on Bertha's Wish, from If I Were in Charge of the World

7. Self-Portraits
   acrylic on canvgas
   Leslie Poole exhibition at Art Gallery
   compare, discuss, critique
   inner vs outer self
   purpose of a portrait
   historical and now

MUSIC, MOVEMENT, MIME

1. Introduce Kodally rhythms, could begin with words like face, emotions like happy

2. Masks Day Mirroring to Music in partners, leads other follows, switch -Mr. Dunn's stern mask
   - your teacher's pleased mask
   - your mom's beauty mask
   - your maks of good behaviour

3. Move to Carnival of the Animals, by St. Saens

4. Listening to Vivaldi's 4 seasons Autumn changing face (tempo) "It made me feel..."

5. Follow up Play, mime, story, using masks
   small groups or class write script
   accompany by own music or selections, or both

SOCIAL STUDIES

1. Bulletin board collage, "The Face of Canada"

2. Exploring BC's Past How do communities change?
   changes in self
   museum masks
   changes in community, using photographs, memories
   When Grandma and Grandpa were Kids, The face of ourselves, family, community have changed

MATH/SCIENCE

1. My size sheet, measuring, comparing, cooperative problem solving

2. Galilao's pendulum experiement based on story read.

3. Project Wild -First Impressions (see Masks Day)

4. Spider observation, study and research

5. Monster Math problem solving

CONCLUDING ACTIVITES MASKS DAY

1. Newsletter home explaying the masks day

2. Video, masks for today's world, 30 minutes inside and outside "we can tell a lot about the people what make and wear them)

3. Put on make-up and disguises

4. Project Wild -First Impressions; spiders often create afeelings of fear and revulsion because of appearance
   - catch spiders in magnifying boxes
   - spider words webs
   - research teams
   - read The Lady and the Spider, discuss changes in opinion if any

5. Monster Math Sheet

6. "Transition" stories and accompanying sheets
   - Sleeping Ugly
   - The Emperor's New Clothes
   - The Ghost Eye Tree.

7. Music and Mime, sheet and program

8. Journal, video Devils, Monsters and Dragons (see quote about masks.

LESSON 1: Grade 3

Theme: Masks

Purpose:
1) To introduce continuous line drawing.
2) Students should understand that images come from a variety of themes.

Materials:
paper
pen
duo-tang (labelled Daily drawing)

Introduction:
-introduce the rules to the drawing game. Don't erase, don't go over the same line twice. Do try to move your pen at a steady, fluid pace.
-demonstrate method on board.
-try to "feel" the line as you draw.

Development:
-I will tell a story to you. I will tell more than you can possibly draw. As the artist you must choose what is most important. Don't start drawing until you have a clear picture in your mind, then continue drawing until the picture is finished.
-story format : i) hiking...you are lost...embellish story.
ii) your face is a mask of fear - focus on face.
finish at your own speed-you may write about it on the page-SHOW how you feel in your word choices.

Conclusion/Evaluation:
-students view each others work. Ask them to choose a favourite drawing and explain what they like about it.
-Students/Teacher evaluate who most successfully used continuous line. Compare strength & cleanliness of line to sketch type.

Extension/Enrichment:
-could do a series of drawings connected with this story.
-Read stories like Lizzie's Lion (Lee); Tim all Alone (Ardizzone) or Outside Over There (Sendak) which deal with robbers, and abandonment, fearful subjects-project self into situations develop fear drawings especially focusing on face.
-design/paint/create a mask based on your favourite game drawing.

LESSON 6: Grade 3

Theme: Masks

Purpose:
-To use daily drawing & journals as sources for image development.
-To use photos, literature & other sources for developing mask images and as sources for interpreting the purpose of masks.
-To respond to images by learning how to constructively criticize art.
-To extend knowledge of line through processes such as implied texture.

Materials:
Paper
pen
photos of animal heads (class set)
masks

Introduction:
Brainstorm & web questions such as:
Masks - What do we wear them for? Why do we wear them? When do we wear them? How can you tell when someone is wearing a mask? Who wears masks? Where are masks worn?

Development:
Use journals &/or Daily drawing duo-tangs to develop a selection of the following images:
-silly class portrait. Half the class poses for the other half. Half make a disgustingly silly face-other half of class studies the pose for 1 min. Then draws from memory using pen & continuous line drawing. Reverse roles.
-my face was a mask of horror.
Compare to a drawing of a frightening mask.
Try different emotions: What would a greed mask look like? When asked to describe emotions children at this age often will use only happy/sad. Sad describes everything from losing your pencil to finding your father dead on the driveway-so; use the emotion drawings for vocabulary development.
"My face was a mask of horror." -What did I show?
-What makes one mask more horror filled than another?
-list words to describe the mask that show horror best in your opinion-share-compile-extend.

LESSON 6: Grade 3 (con't)

Theme: Masks

Development: (con't)

"Make a horrifiying mask." -What did you think about when you were drawing it?
Make a list of horrifying things.

Compare horrifying & horror -Cause & effect
Make a graph

-Draw actual masks from "life". (Use your bulletin board display, museum, collections etc.) Explain why you chose the particular mask you drew. Use line only. Draw masks based on photo portraits ie: Queen Elizabeth & Prince Phillip.
-Draw/describe your everyday mask (of good behavior).
Each of us wears a mask every day - the person we have decided to present to the world.
Draw/describe/discuss: -The mask I would like to wear...
-The mask I would like to "be"...
-How I would like others to see me.
-The mask I think I wear.
-Read, Why No One Lends His Beauty, (Nigerian Folk Tale), Courlander. The story of a time when we wore beauty as a mask & could take it off or put it on at will. Illustrate. Could compile into class book. Good introduction to writing Legends.
-Teacher describes a surprise party given in your honor - draw the mask your face wears! -A Halloween masquerade party. Try to develop a focal point or center of interest. Allow student to use one colour to help them.
-Try giving students a free day for journals &/or drawing. It is interesting to observe their responses. In my class most continued to develop mask theme but added lots of colour.
-What will I look like when I'm 16? -write
What will I look like when I'm 30 -draw (mask)
-Using animal photos (Old Ranger Rick magazines) design a mask based on the animal that you could wear? Introduce contour line and implied texture (showing texture using line-by visually creating it not physically making it.)
-Read Go Away, Stay Away by Haley. Shows the purpose of masks; one way of using masks. Interpret this story by using our most frightening masks in a role drama based on this story. It is unusual in that it shows Europeans using masks-provides a cultural link. Initiate role playing with the following:

LESSON 9: Grade 3 (con't)

Theme: Masks

Purpose:
-To respond to a play that shows masks being used.
-To create murals that have definite foregrounds & backgrounds; introduce concept of middle ground. Contrast is created through use of contrasting mediums.
-To develop images based on oral story telling.

Materials:
videos - The legend of the Raven
The Loon's Necklace
large sheets cartridge paper (approx. 36 X 44)
paint, paper, felts, glue...

Introduction:
•view video The Legend of The Raven &/or the Loon's Necklace.
•Pre-plan through mime. Students are guests invited to a feast at K'san. (could use slide set on K'san to set imaginary stage) Describe the scene, house interior, method of entry other guests & masks, dancing, eating etc. Lead them orally through the entire event including the story telling with masks, drums & chanting. Students each choose their own role. If you're a bit shy to try this just use the video - discuss the various roles encourage the students to select a character to be. What will your body look like? What masks belongs with this character? Discuss the details.

Development:
•In daily drawing books plan your character, add colour, details to mask, could keep body simple eg. a draped form.
•Organize class into groups of 4 - 6. Each group pre-plans the mural. Two students paint the background.
-could show house posts (totems), fire, stage, sleeping platforms etc.
Others make themselves-characters in the story that they have chosen to represent. Make the characters out of cartridge or construction paper. Use felts, crayons etc. for colour & detail. Cut out, glue according to size on mural background. (Largest at front - foreground, smallest farther back - middle ground.) Some students actually showed large forms looming up that ended at the waist because they were so close.

Conclusion/Evaluation:
•Display murals.
•Critique & discuss. Which ones are most successful? Why?

Extension/Enrichment:
•Class play relating story either borrowed or original. Use class made masks, rhythm instruments (Kodally type rhythm score.)

LESSON 12: Grade 3 (Masks Day)

Theme: Masks

Purpose: To conclude our theme about masks through one integrated day which allows for performance and expression (physical, written, oral & visual) of the skills and images we have developed.

Materials:
videos -Masks for today's world
Devils, Monsters & Dragons
make-up and disguises.
magnifying boxes
pictures of spiders, slugs, snakes (see Project Wild lesson)
tape or record - Vivaldi, Four Seasons
- St. Saëns, Carnival of the Animals.
McNulty, F. The Lady and the Spider.

Introduction: Video - Masks for Today's World.

Development: (sequential)
-Put on make-up and/or disguises

-Project Wild, First Impressions.
- We often judge people or things by the way they look to us.
- Use photos of various animals. Teams record words that describe their feelings about each animal.
- In a waste area near the school, catch spiders in magnifying boxes. If you don't have such a place, prepare ahead of time approx. 1 spider/pair of students.
- Partners "web" spider words describing your spider & listing what you know about them (see example. Encourage words showing how you feel about them too.
- Distribute non-fiction books about spiders to research teams, and the note taking sheet. Team collects 11 facts or more, cuts and categorizes, then each team mumber writes own report based on fact sheet.
- Line drawing of your spider. Release outdoors.
- Read - The Lady & the Spider. Discuss; Did your opinion of spiders change? Why or Why not?

- Do Mystery Numbers Math sheet. These numbers are masked.

LESSON 12: Grade 3 (Masks Day: Parts) (con't)

Theme: Masks

Development: (con't)

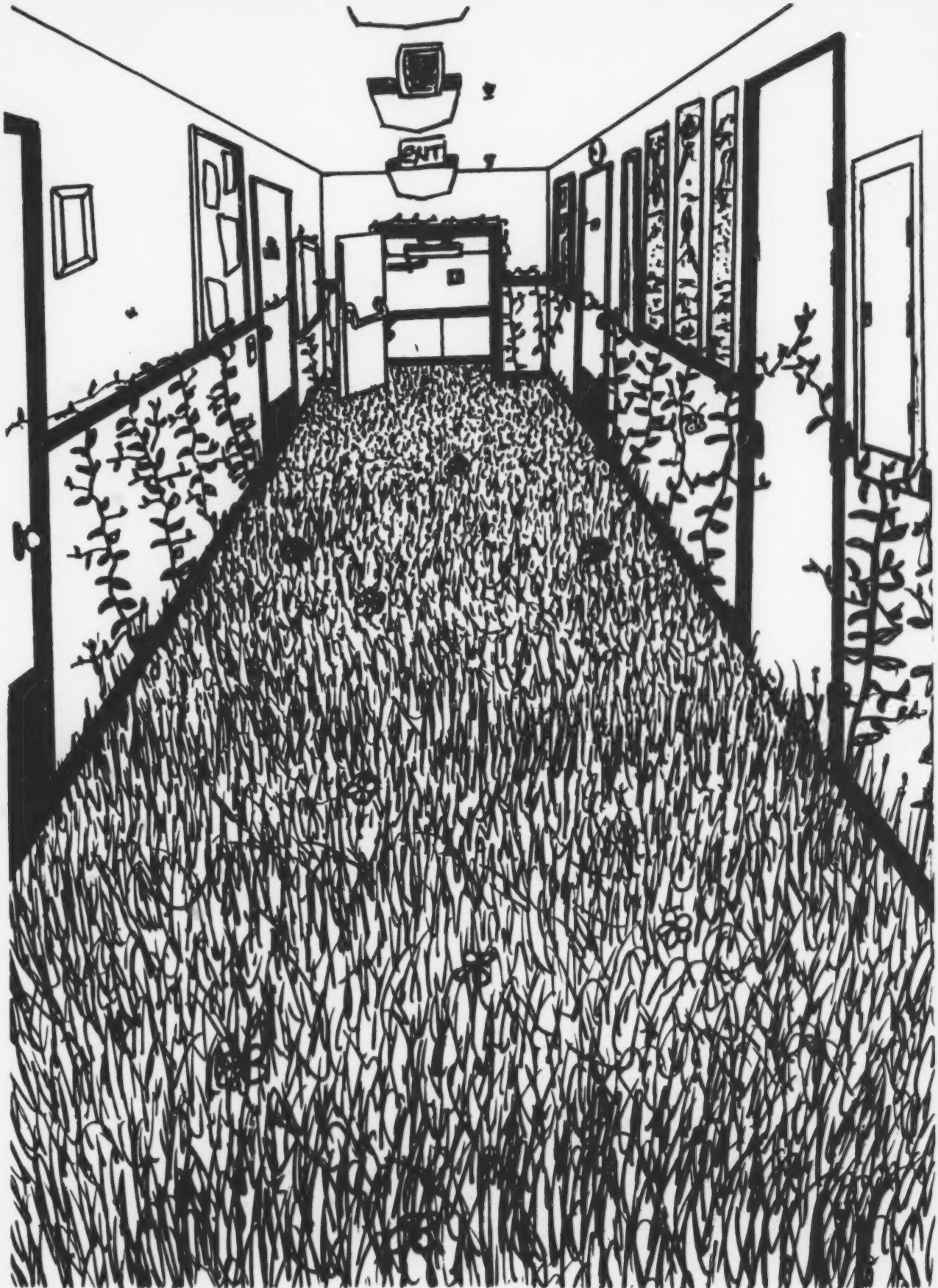
-Try showing -your mom's beauty mask
-your mask of good behavior
-your teacher's pleased mask
-the Principal's stern mask
-fear, strength, greed...
-a proud lion mask.

•Mirror some of these ideas in partners. (one partner leads, the other mirrors, switch.) Play Vivaldi's 4 Seasons as we mirror. Mirror any feeling that the music suggests to you.
•Move to St. Saëns, Carnival of the Animals; Royal March of the Lions. Try to show what the music is "saying".
•Listen for the transitions in Vivaldi's music (Change in tempo, & dynamics)
•Complete music sheet as you listen.

-Refreshments;
•Watch video Devils, Monsters & Dragons - first 10 min. only. the portion that asks and explores - "What are you afraid of?"
•Journal - "I am afraid... (when, of, to...) & Drawing. Try to make your writing part of your drawing. Use James Ensor drawings as examples. Show & discuss - volunteers only.

Conclusion/Evaluation: -Bind Masks Day papers into a booklet each.
-Mark spider reports, share highlights.
-Self evaluation, students & teacher (see evaluation section)

Extension/Enrichment: -Books for transitions throughout the day:
•Sleeping Ugly, Yolen
•The Ghost-Eye Tree, Martin
•The Emperor's New Clothes, Westcott.
•The Judge, Zemach.



Jasmyne Rockwell Art 9/10

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DRAWING IN THE INTEGRATED CURRICULUM

By Bob Steele

(Editor's Note: The following article is comprised of excerpts of a much longer paper by the same title. There are 10 different chapters in the paper. The excerpts included here have been selected from throughout the paper. Anyone interested in reading the entire article can do so by contacting Bob Steele through the Drawing Network at UBC, Faculty of Education)

The thrust of curriculum reform is currently in the direction of subject matter integration. This means finding a balance between discipline autonomy and total integration. I am not concerned in this paper with the problem of balancing these opposing points of view. Two problems do concern me: 1.how can drawing be used in a 'whole language' context throughout the curriculum, integrated or not, and 2.how can 'whole language' be carried beyond the Primary years (when it is largely a spontaneous phenomenon) into the years when language tends to become stilted and self-conscious.

For the first eight years, children live in a holistic world free of the subject matter divisions characteristic of schooling. The child's world is vividly experienced though the senses, reacted to emotionally, and made sense of intellectually with ideas rooted in fact and fantasy. It is only later that these experiences are organized into Science, Social Studies, Literature, and so on. Any discussion about an integrated curriculum should have as its point of departure what we know about children in this golden age.

Until recently, language has been defined almost exclusively in terms of literacy. In spite of progress towards a broader definition which would include drawing and other media (photography is one which is sadly neglected), this seems to be the prevailing view. I do not doubt the ultimate importance of literacy; what concerns me is the number of children who must struggle to achieve it and the negative effect of that struggle. I am concerned with the psychic damage to those who spend large portions of the school day in mechanical routines related to literacy. I am concerned (as we all are) with the boredom many experience in school and the lifelong negative attitudes engendered there toward reading, writing, speaking (beyond practical needs) and, indeed, towared anything intellectual.

Consider writing. Except for its structural relationship to speech, learning the written code is an entirely new challenge. Children struggling with writing rarely catch up to its technical difficulties which means they cannot use it spontaneously. While the challenge of writing, as with other aspects of literacy, may be a welcome adventure for the scholarly, it can be a source of frustration and dispair for average and below average children.

Whole language teachers refer to drawing as 'emergent writing' but many agree that it is also a language in its own right. Both views are equally important in shaping a more effective language program for children from kindergarten through early adolescence. That children draw as though using a language is made clear when we observe that through drawing they 1. process information, and 2. engage in the higher levels of thought. For many chilren, drawings express what cannot be expressed in words. For all children, drawing has the potential to assist them in the difficult challenges of literacy.

What thoughts beyond practical communication do we expect a language medium to be capable of processing to achieve normal intellectual growth? The following adjectives sum it up for me: subtle, complex, analytical, sustained, relational, descriptive -possibly others. These de-

scribe the higher orders of thought which we want children to be able to use in their encounters with the curriculum. Most children have some difficulty using words beyond practical communication, and yet intellectual growth and subject mastery can only be achieved through using language at these higher levels. We hope that our efforts in the language arts are leading children in this direction, and that eventually they will be able to use words spontaneously in projects requiring critical thinking, exposition, logical argument, philosophical disputation and so on, none of which can be achieved through images alone. While literacy skills are developing, however, the codes are major obstacles and must be augmented with other media.

Drawing encourages children to use words. First, there is evidence that unspoken words accompany drawings in the form of an interior dialogue. We observe this when children move their lips as they draw. Sometimes parents or teachers can eavesdrop on a conversation between the drawer and the characters portrayed in the drawing.

"Whole language" teachers encourage children to externalize these interior dialogues by incorporating them into drawings as printed or written statements. Or after a discussion, the parent or teacher may provide a model for the child to copy. Or children will be encouraged to use letter forms as best they can without a model and without fear of making mistakes. In this unstressful atmosphere, learning the code of words becomes something of a game. Standard letter forms and correct usage are gradually achieved through motivation, practice, and teaching. Because the thought is the child's own and the code is standardized, there would seem to be no negative effect in copying words from an adult model, but teachers and parents will recognize that the drawing, if it is to be of value, must come from the child's imagination.

Teachers are all too familiar with the "I can't draw" disclaimers typical of early adolescence. Fluent drawers suddenly become aware of their lack of technique and show no further interest. These same children may also have problems with speaking, writing and reading. Self-consciousness attacks all language expressions except, perhaps, the oral expression of the peer group. While strong 'whole language' teaching in the primary years will alleviate the situation in the future, teachers can't assume that older children will find drawing any easier than writing, or writing any easier than drawing. Eliminating self-consciousness from all language media should be a principal goal of all who are interested in a better education for children.

The need then is to design teaching strategies that reduce self-consciousness in the use of language. If 'whole language' (the judicious union of literacy and drawing) is accepted at higher grade levels, there is a particular need for a suitable methodology. I will address this problem in later sections. First, it would be helpful to review the innate characteristics of drawing which make it a valuable language medium. There are four that need to be described.

1. Drawing -A Language without a code
2. Drawing -A private language that stimulates communication.
3. Drawing -A language of stable components
4. Drawing -a language of empathy

GUIDED IMAGERY AND PROGRAMMED MEMORY DRAWING

(Note: This is one of many other strategies referred to in the full length article)

Visualization and guided imagery are based on memory. Even invented images are composed of memory fragments from actual experiences, childhood stories, illustrations of myths, legends, works of art and so on. We will now consider a motivation based on memories programmed just before a drawing or writing activity begins. Here is an example. A particluar plant is being studied in a botany lesson. Each child is given a specimen, and is told that after studying its forms, it will be drawn from memory. Imagery is guided by the deliberate choice of subject and the requirment that only a limited time for observation will be provided. To distinguish this from drawings that originate in the individual's 'memory bank', I will call it programmed memory drawing.

Three rationales support this activity. The first relates to im-

proving memory. While memory training is less fashionable now than it once was, an educated memory contributes to learning and the enrichment of life in many ways. Arguably paying careful attention to detail and using mnemonic devices are helpful aids to memory.

The second relates to the powers of observation which are a product of concentration, perception, and methodical approach. Knowing that you are going to draw something from memory after a few moments of careful study is bound to concentrate one's attention, make one more observant, and encourage a methodical analysis of what is about to be drawn. Ingrained habits of careful observation contribute to scholarly life and enhance our relationship to the environment.

The third rationale for programmed memory drawing is that it combines observed fact and imagination. If children are asked to draw a refugee camp, they will find this difficult for want of detailed knowledge. If a photograph of the same subject is projected and left on the screen while they draw, they will be overwhelmed by literal detail. If a photograph is projected, studied with care, and then drawn from memory, (programmed memory drawing) three advantages will be realized: 1.the drawing will be a personal interpretation, 2.the inclusion of important details and the exclusion of those less important, will result from the selective effect of memory, and 3.the drawing is likely to be a strongly empathic image.

Some suggestions for using programmed memory drawing in the context of Science and Social Sudies are as follows:

SCIENCE
Children are given an opportunity to study a biological specimen before drawing it from memory. After the drawing is completed, it is analyzed to see if it includes important details, if the parts relate to each other and so on. A second drawing is then undertaken. Because the point is not to make a perfect drawing but to improve the skills of memory and observation, the drawing itself is not subjected to evaluation. Programmed memory drawings may be followed with drawings from observation. Whole language is served by labelling and descriptive writing in the margins and open spaces.

SCIENCE
Children study a projected slide (or a still photograph from the picture file) of a geographical feature, volcano, land formation, weather phenomenon, etc. and later draw it from memory. The image is studied again to check for detail and a second drawing is made.

SCIENCE
Children are given a homework assignment which requires them to observe a bird, animal, or plant as carefully as they can knowing they will be asked to draw it from memory the next day. They are encouraged to make mental and written notes which are then incorporated into the drawing.

SCIENCE
Children are asked to make a science collection over a stated period of time. Actual specimens are collected when possible and are drawn from memory and observation. Observed specimens from parks and zoos, or on television science programs will be added to the collection as drawings. Specimens will be researched as extensively as time permits, and findings will be written or printed in the journal. At the end of the stated period, a science fair is held and all the collections will be on display.

SOCIAL STUDIES
Children research a topic in the library and make notes. Special attention is given to pictorial material as they know they will be expected to make drawings from memory when they return to the classrom. Captions, labels, and brief descriptions are added to the drawing.

SOCIAL STUDIES
Slides on a Social Studies topic are shown, and after careful study, are drawn from memory.

SOCIAL STUDIES
A media presentation evokes a trip to a country under study. The children know they will be asked to draw their impressions later and observe very carefully. At the end of the presentation, the children draw as many items as they can remember.

SOCIAL STUDIES
Newspaper items are distributed to the children who will draw their interpretation after studying them.

SOCIAL STUDIES
Students are assigned to watch the television news and to make a drawing based on one story.

SOCIAL STUDIES
The class discusses an important ongoing news story. Over a period of time, students will watch television and read papers and magazines to research it in detail. A 'large book' format is used and students contribute drawings, stories, captions, headlines, etc.

CONCLUSION

A place for drawing will be found in a crowded curriculum if we understand that drawing is a language and that language is the medium through which children learn. The quality of the language program is the key to intellectual development and to establishing an emotional climate in which children learn efficiently and joyfully. If children are at ease with language, the learning game will prove to be exhilarating. If children are bored with language, they will be bored with learning.

A new slogan for 'whole language' might be: "Every teacher is a teacher of Drawing!" ■

Bob Steele is a retired UBC art educator who now gives his time to the Drawing Network.